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"Clair de Lune," Seen at Empire

With Barrymores,
Fifeful Play by Michael
Strange Brings Well-
Loved Stars Back to Our
Stage After an Absence

THE COURT
The Queen... Ethel Barrymore
The Duchess of... Ethel Barrymore

Prince Charles of... Ethel Barrymore
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On the Screen

Elsie Ferguson at Her Best in
Rialto Presentation of "Sacred
and Profane Love"

By Harriette Underhill

April refuses to laugh her girlish
laughter; our new satin coat trimmed
with monkey fur isn't very becoming;

we lost an important note and wasted
ten hours looking for it and didn't find
it; we have neuritis terribly—but we

also have Elsie Ferguson. She is at
the Rialto in a picture called "Sacred
and Profane Love," and it is the first
time we have seen her in more than a

year. When we had her all the time
we sort of got used to her and didn't
realize quite how splendid she was,
but flashing on our mind as she does
now, we know that she is, without any
reservations, the finest actress on the

screen. She has style, poise and bear-
ing, personality and beauty of form
and expression to a greater degree
than any other actress we know.

It is probable that with some one
else in the leading role we should not
have cared for her picture, but as she
is presented it holds us spellbound.

Miss Ferguson is Charlotte Peel, a young
girl who knows nothing of the world
until one night she runs away to hear
the music of the nightingale.

Her first love, Emilie Diaz, falls in
love with him on sight and passes the
night in his apartment. When she
returns to her own home in the morn-
ing she finds that her aunt is dead, so

the explanation which she had
concocted was not needed. Curious
goes through life carrying her secret
with her, and it was many years before
she and Diaz met again.

Conrad Angel is cast as Diaz and his
make-up, as well as his performance,
is remarkable. Neither in looks nor
gestures did he in any way suggest
the blond and youthful Conrad.

Thomas, the young publisher, is
played by Elsie Ferguson's brother,
Benjamin. Charlotte's other lover, Mr.
Holding, as a hero has never been
very convincing to us. He seems, al-
ways, too good looking and too con-
scious of it in the music publisher
who deserted his wife for Charlotte.

Then upbraided Charlotte for it as
he took his own life he is more ac-
cused of person. He seemed like that
sort of person who would not be
freed Greenwood play small parts. Both
of them are killed off before they
have gone very far.

We missed Elsie Ferguson's per-
formance when she appeared on the
stage in the Arnold Bennett play, but
we heard that she was charming, beau-
tiful and wore exquisite gowns. All
of these things are true of her in
her screen appearance. The picture
is a William D. Taylor production,
presented by Adolph Zukor.

By the anniversary week at the
Rialto, the picture is being shown
in a magnificent Rhapsody. Sergei Rach-
maninoff's wonderful Prelude is ren-
dered on a mechanical piano, but it
is a masterpiece of showing Rach-
maninoff on the screen, playing syn-
chronously. Edvard Alhau sings the
prologue from "I Pagliacci."

"The Sky Pilot" directed by King
Vidor, produced by Catherine Corbin,
released by First National and written
by Ralph Connor, is at the Strand.

New pictures of Canada or the West
which show cowboys and tenderloins
(or is it feet) who beat them at their
own game, and Little Nell with wicked
hermit fathers, who are reformed when
the hero, who has been plotted against,
rescues the daughter and carries her
apparently dead, to her father's hut,
and good men who stand up at the bar
and say "I'll take plain water, please"

and then go on to drink it and say
"like it" by a tough-looking customer
who lays his hand menacingly on his
gun—these pictures, we say, always
bore us so we do not know whether
"The Sky Pilot" is a good picture or
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Galaxy of Star Acts

On the New Palace Bill
Sallie Fisher in Clare Kummer
Playlet, and Jack Rose, of
Straw Hat Fame, Included

There are many star acts on the bill
at the Palace this week. Sallie Fisher
is appearing again in "The Choir Re-
hearsal," the musical playlet by Clare
Kummer, which, like Miss Fisher her-
self, remains as popular as ever. Jack
Rose, with his irresistible censure and
inexhaustible supply of straw hats,
would have walked away with the
honors of a big boasting fewer high
lights of vaudeville.

Robert Emmet Keane and Claire
Whitney have a one-act play, called
"The Gossipy Sex," which provides
them with excellent material. Their
performance yesterday was agreeably
smooth and noticeably free from the
hurried diction and lack of repose that
mar so many sketches. Keane was
especially good in the character of the
male gossip, which he played with fin-
ished ease.

"Taxie," the brindle bull terrier
which has been seen in moving pic-
tures, with his trainer, Ed Allen, gives
a performance as unlike the ordinary
dog act as can be imagined, and one
that is thoroughly enjoyable.

Mollie and Charles King have joined
forces for a brief engagement and
present an entertaining brother-and-
sister act of songs, dances and imita-
tions. Billy B. Van and James J. Cor-
bett are giving the travesty they have
labeled "The Eighteenth Amendment,"
and the Ford Revue, with Roy Barton,
the Astor Sisters, the Southern Sisters
and the Trado Twins, Ryan and Bron-
son and Anderson and Yeel, complete
the program.

"Mr. Pim Passes By" Goes
To Henry Miller Theater

Theater Guild's New Pro-
duction, "Lilium," Will Open
at the Garrick

"Mr. Pim Passes By" was trans-
ferred to the Henry Miller Theater
from the Garrick last night to make
room for the Theater Guild's new pro-
duction, "Lilium." There are some
changes in the cast. Kenneth Douglas
appeared as George Marden, Herbert
Yost as Mr. Pim and Katharine Stev-
art as Lady Marden. Dudley Digges,

who played the part of the
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whom they replace, are to remain at
the Garrick with the new place, Laura
Lorne, who continues as Olivia Mar-
den in "Mr. Pim." Phyllis Povah,
Leonard Mudie and Peggy Harvey
also remain in the cast.

In more commodious quarters Mr.
Pim passed, like Pippa, to the usual
applause.

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